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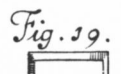
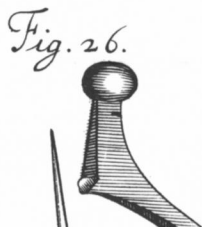
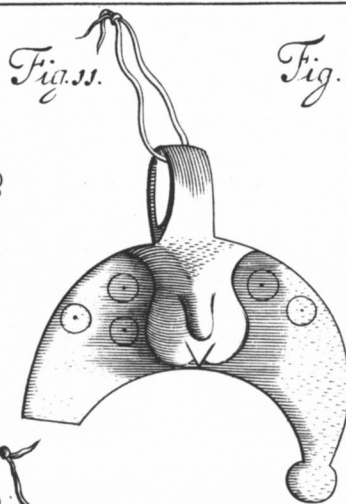
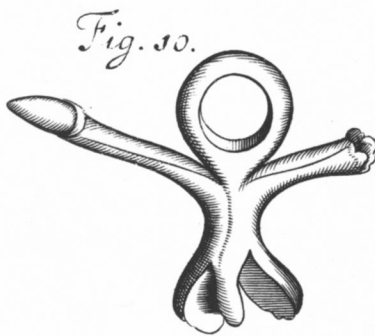
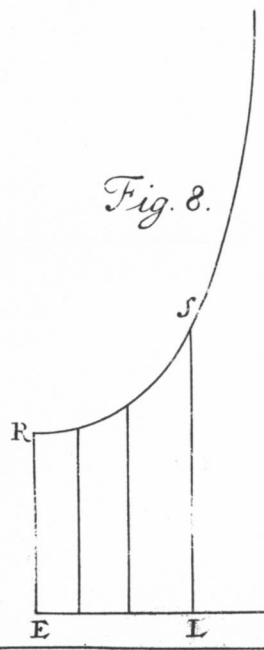
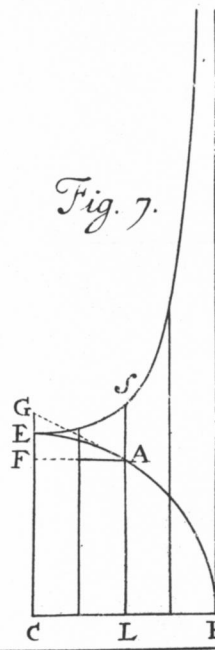
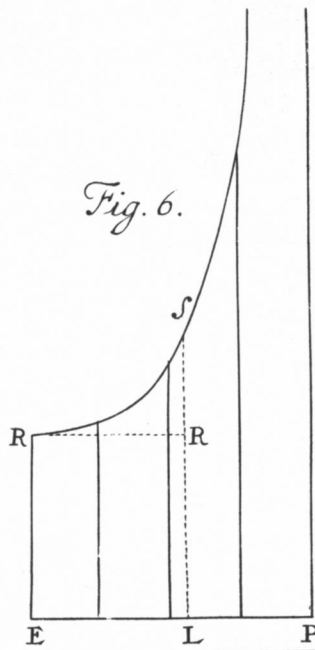
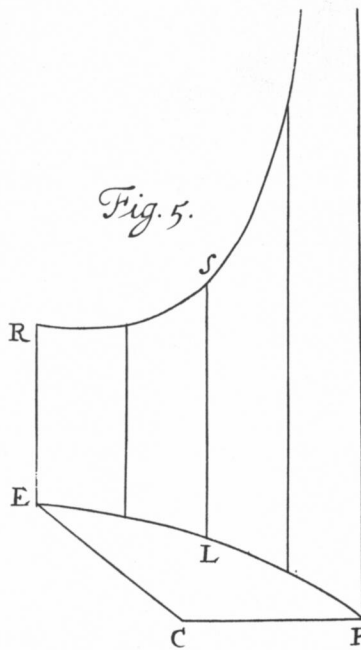
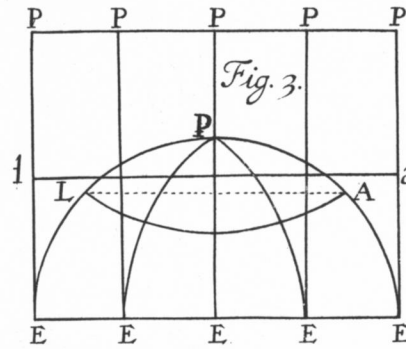
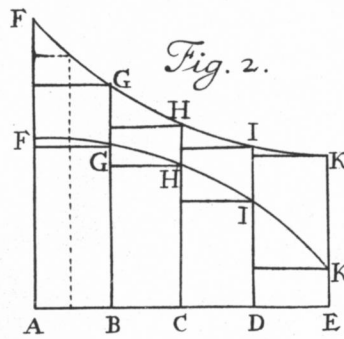
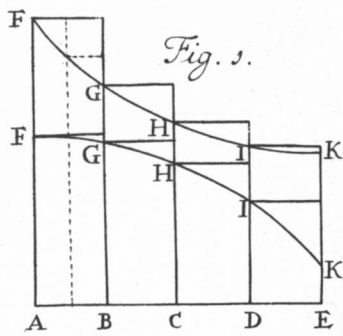
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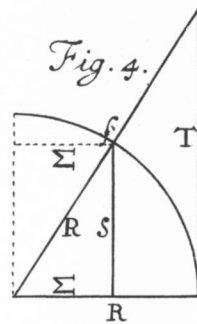
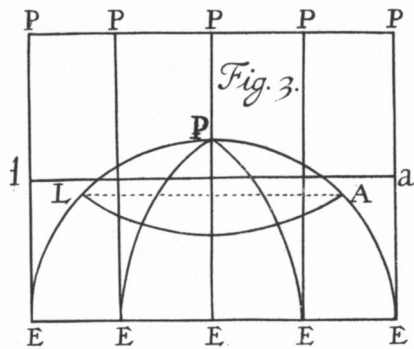
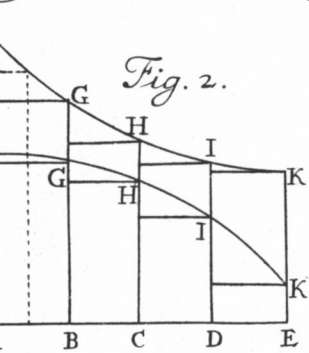
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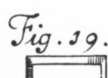
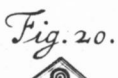
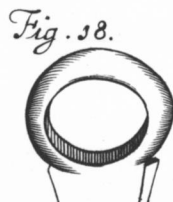
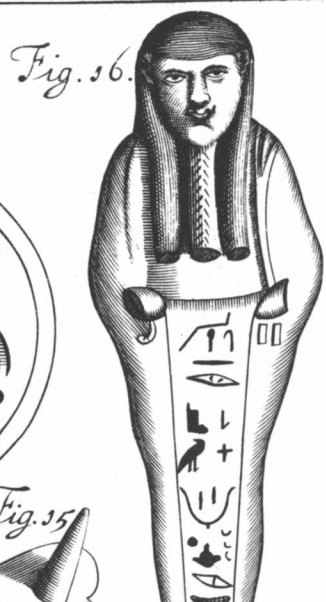
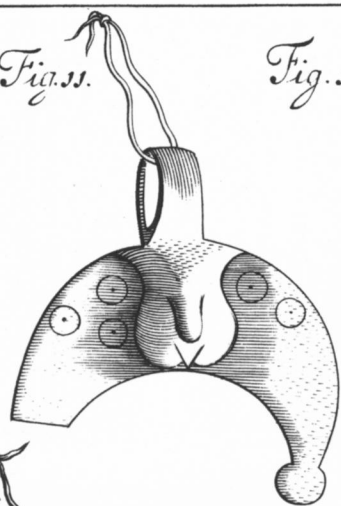
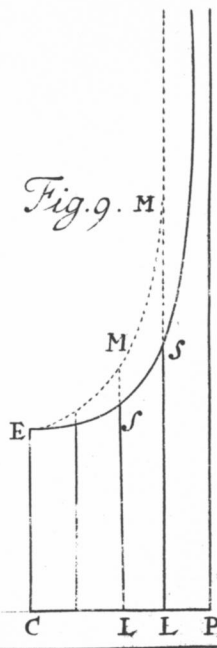
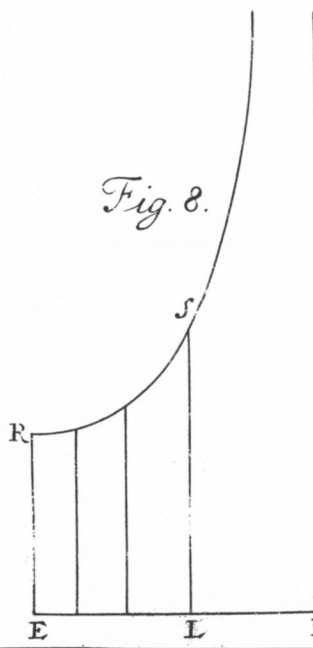
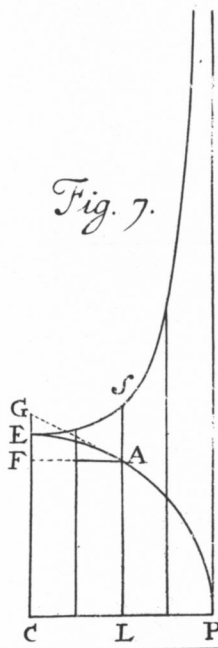
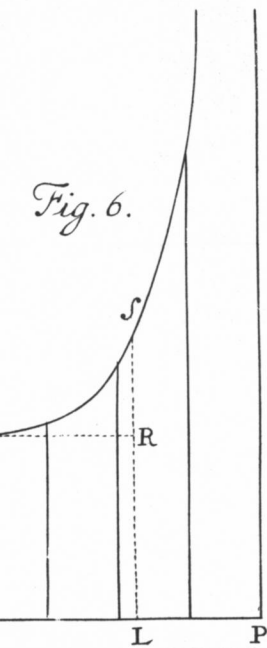
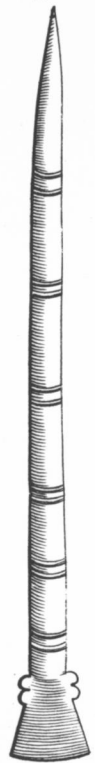
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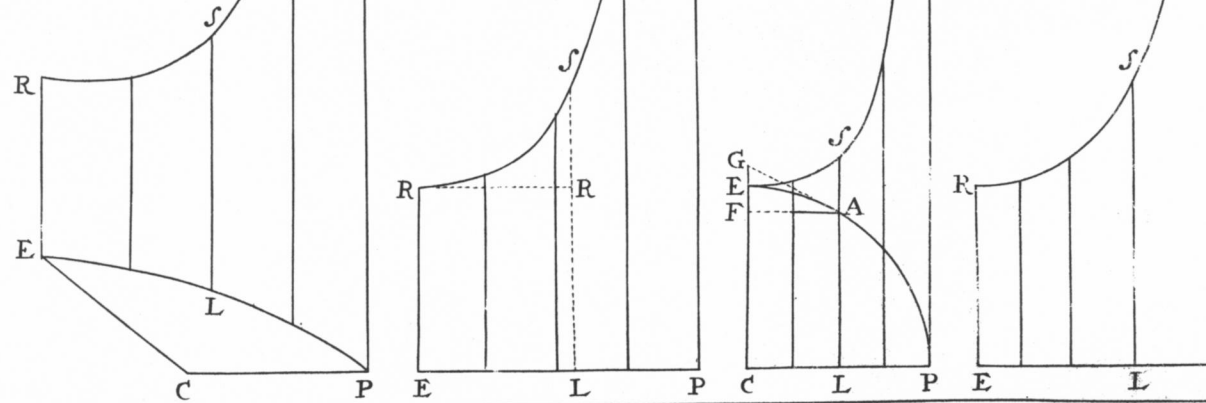
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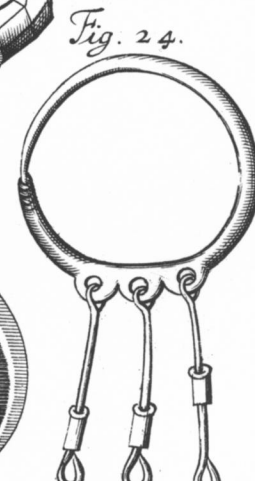
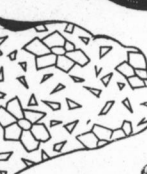
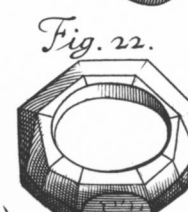
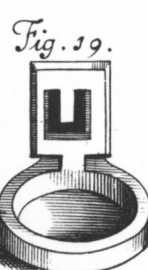
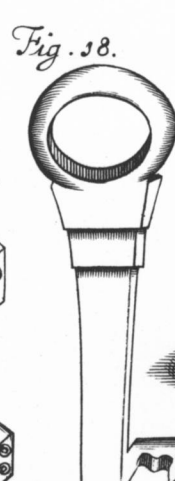
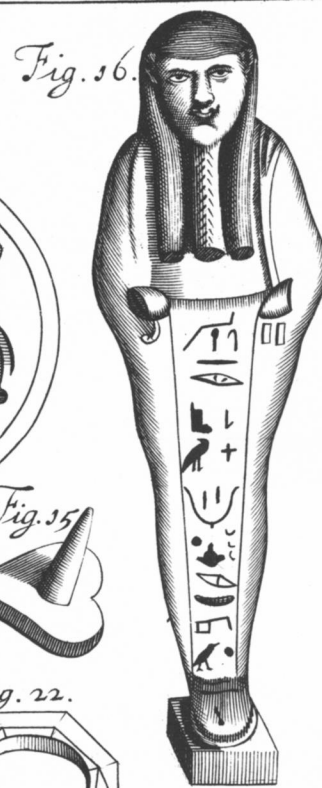
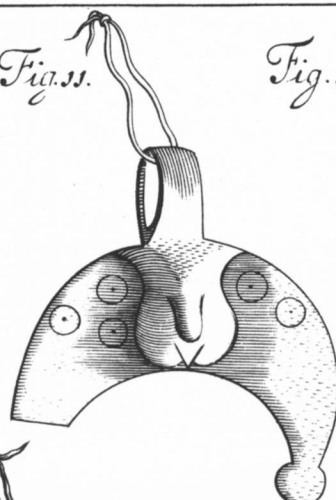
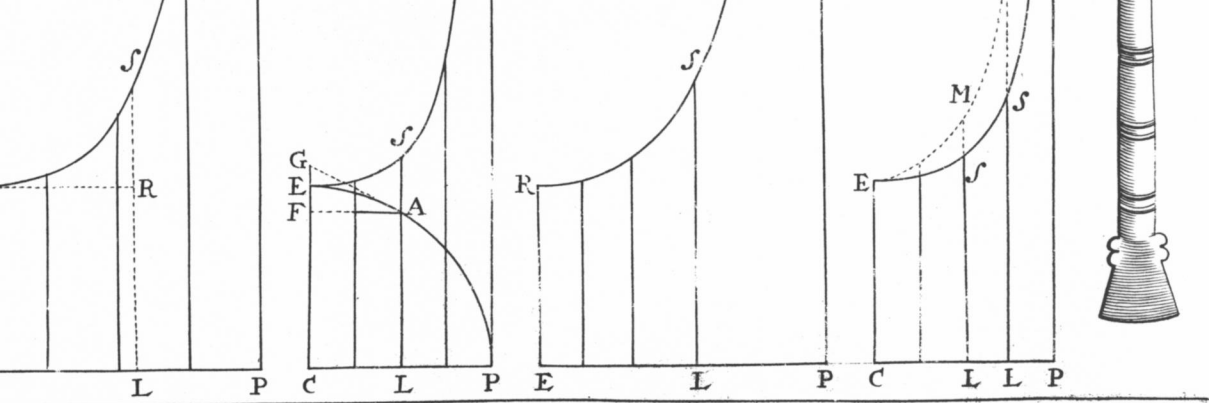




*Fig. 17.*







*S. sculp.*

58. For, those answering to the Radius so divided, are  $\frac{SR}{\Sigma}$ ; (taking S in *Arithmetical* progression.)

59. And then, enlarging the Base (as in Fig. 8.) or the Tangent (as in Fig. 9.) in the proportion of the Tangent to the Sine.

$$S. \frac{SR}{\Sigma} ( :: \Sigma. R ) :: \frac{SR}{\Sigma} \cdot \frac{SR_2}{\Sigma_2} = \frac{SR_2}{R_2 - S_2}.$$

60. We have (by division) this Series,

$$S + \frac{S_3}{R_2} + \frac{S_5}{R_4} + \frac{S_7}{R_6} + \frac{S_9}{R_8} \&c. \quad R^2 S^2 ) SR^2 ( S, + \frac{S_3}{R_2}, \frac{S_5}{R_4}, +$$

$$61. \text{ That is (putting } R=1) \quad \frac{SR_2 - S_3}{S_3} + S^3 - \frac{S_5}{R_2}$$

$$S + S^3 + S^5 + S^7 + S^9, \&c. \quad \frac{S_5}{R_2}$$

$$62. \text{ Which (multiplying the} \quad + \frac{S_5}{R_2}$$

$$\text{respective members by } \frac{1}{2} S, \frac{1}{4} S, \quad + \frac{S_5}{R_2} - \frac{S_7}{R_4}$$

$$\frac{1}{8} S, \frac{1}{8} S, \frac{1}{16} S, \&c ) \text{ becomes} \quad \frac{S_7}{R_4}$$

$$\frac{1}{2} S^2 + \frac{1}{4} S^4 + \frac{1}{8} S^6 + \frac{1}{8} S^8 + \frac{1}{16} S^{10}, \&c. \quad + \frac{S_7}{R_4}$$

Which is the Aggregate of Tangents to the Arch who's right Sine is S.

63. And this method may be a pattern for the like process in other cases of like nature.

*An Explanation of the Figures of Several Antiquities, communicated by a Member of the Royal Society.*

FIG. 10, 11, 12, 13, 14, 15. *Res Turpiculae*, or *Præputia*, worn by Roman Children against Fascination.

16. An Ægyptian brass *Serapis*, or *Teraphim*.

17. A brass *Stylus Scriptorius*.

K k k 2

18, 19. Old

18, 19. Old Roman Keys of brafs; one being a Ring to wear on a Womans finger.

20. An Iron Die, or *Alea*.

21. A flat Iron Die, or *Talus*; upon the narrow fides are 6. 5. 2. and 1.

22. A Roman Iron Ring.

23. An old Roman brafs Ring, marked XXXV, for a flave to wear.

24. A brafs Roman Ear-Ring.

25. A brafs *Lunula*, or *Meniscus*.

26. A brafs *Fibula*.

27, 28, 29, 30, 31. Antient *Pafts*, or *Opaque-Enamels* of divers colours, for Pavements; taken up at *Baia*.

The Figures 32, 33, 34. represent the *Cochineel Fly*, as feen on its belly by the help of the *Microscope*, and by the naked Ey, and as feen on its back thro' a *Microscope*; the Draughts of which were communicated by Dr *Tyson*, Fellow of the *Royal Society*.

*A Letter from Mr. S<sup>t</sup> Georg Afh, Sec. of the Dublin Society, to one of the Secretaries of the Royal Society; concerning a Girl in Ireland, who has feveral Horns growing on her Body.*

Trin. Coll. the 10th of *Octo*. 1685.

*Hon. Sir.*

THE Account I here fend of the *Horny Girl* is, much more imperfect then I hoped it would have been, both becaufe its parents or friends, who might give fome information of the beginning and occafion of the growing out of thefe *Horns*, are not to be found, and that the owner of this Monster would not be perfwaded to let us take the figure thereof, which we defign'd to prefent you.

She